Dancing Star

11. No. 5. April 1951 Fifteen Cents

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INFORMAL PUBLICATION DEVOTED TO THE ART OF DANCIN

Editorial . . .

SHOP TALK

We intended to dispense with the editorial page for this month, but at the last minute, decided against it. We have a few not too important things we want to say, as well as a question or two to ask our readers.

To begin with we'd like to mention the fact that we paid a visit to a couple of magazine editors out here in Northern California. We explained to these busy gentlemen that we had merely dropped in as, one editor to another, for a brief chat and to ask a question or two, provided they had the time. We know they didn't, but they took time. We were given many helpful suggestions on editing a magazine.

One editor grinned and asked if we had any idea what we were letting ourself in for when we launched the Dancing Star. We hastened to reply that we had only a vague idea, but we really didn't care to know all the weary details which lay in store for us.

One thing we learned while making our rounds is that, in the circulation business everyone exaggerates. Or so we were informed.

When asked what the circulation of the Dancing Star was, we quite honestly informed our inquirer that we printed and mailed 3000 copies a month to a preferred list of readers (dance teachers). We added proudly that our March issue even went to England, Ireland and Canada.

"Better make that figure 10,000 copies a month, nobody'll believe you anyway," the gentleman told us.

So you see, we're learning fast. If we intend to induce advertisers to advertise on our pages we can't say that we are printing and mailing only 3000 copies of this issue. We ought at least to double the amount. Oh, well, maybe next month we will....

Continued on page 12

Dancing Star

APRIL 1951 Published Monthly

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ON THE COVER:

Anthony Dexter as Rudolph Valentino and Patricia Medina as Lila Reyes in a dance sequence from COLUMBIA'S'VALENTINO'....

★ DANCING STAR ★

376 Almaden Ave. CY 5-7827
San Jose 10, California

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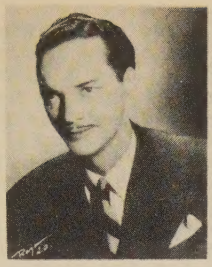
The Dancing Star is published monthly. Yearly subscription in the U. S. and Canada $1.25 Manuscripts must be accompanied by return postage, but the Dancing Star assumes no responsibility in the event of their loss or damage. ADVERTISING RATES ON REQUEST

Dance Lines

by Gordon Keith



OPEN LETTER

We were pleasantly surprised at the number of letters we received from members of the dance profession, both here and in Canada, regarding our OPEN LETTER TO THE DANCE MASTERS OF AMERICA, INC., which ran in the March issue of the DANCING STAR.

Mr. Phil Osterhouse, president of the D.M.A. wrote a most interesting letter as did Mr. Jack Bowman, one of the executive board members, to mention only two.

Although not all letters were in accord with our "Open Letter" , our last count showed that approximately 90% were.

What struck us as rather unusual were those letters we received from a number of persons not directly connected with the dance profession. Several of the writers told how they had been "taken in" by misleading advertizing and at least one writer flatly stated that some action should be taken by law whereby the public at large might gain some measure of protection from certain dance schools operating under "high-pressure" methods.

Hmmmm

Metro has purchased an original screen play "Ghost of a Chance" about two dancers in prison.

THE De MARCOS

The famous ballroom team, Sally and Tony De Marco, recently introduced their newest dance, "Bambuco" (a native Columbian dance) in the Cotillion room of the Hotel Pierre in New York City. Sally took time out between engagements to model dance dresses (she owns 30) and dance shoes (she has 283 pairs herself, all especially made for her). Sally, we note, wears a size three shoe; the same size that Pat Medina, who dances with Anthony Dexter in the "Valentino" picture, wears.

CHORINES VERSUS BRAINS

In an article for THIS WEEK, Charles Rice wrote of an agency that supplies chorus girls to various night clubs. 50% of the chorines, the agency told him, had attended college. So Mr. Rice gave the girls a test designed to cover 10 fields of basic knowledge. The quiz, ARE YOU AS SMART AS A CHORUS GIRL? resulted in the following percentages: Average score 82%; three perfect scores; three of 90; and a low score of 60. Their best subjects were: grammer, science, history and literature.

Incidentally, we tried the test and from the results of our answers we doubt if we could even make third janitor in a burlesque house.

KELLY & O'CONNOR TO DANCE TOGETHER

Gene Kelly, who discovered Leslie Caron, the eighteen year-old French ballerina, has arranged by a bit of studio string-pulling, to get Donald O'Connor to team up with him in "Singing in the Rain." Kelly, it seems, has always thought highly of O'Connor's dancing ability.

In the new picture Gene and Donald will play a couple of hoofers who crash the sacred gates of Hollywood. This should be a cinch for young O'Connor in as much as he was literally reared in vaudeville, by a vaudeville family.

• • • • • • • • • • • • •

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ARTHUR J. "DOC" CORBETT
PALO ALTO YACHT HARBOR

Anthony Dexter: one out of 75,000

Much has been written about Anthony Dexter's feat in winning the coveted title role in the Edward Small production "Valentino," but none is more interesting than his actual life story.

Born in Nebraska, he was christened Walter Reinhold Alfred Frederick Fleischmann. Hardly a suitable name for a theater marquee. Anthony's interest in acting grew from a part he won in a college presentation of "Everyman." From then on he played numerous leading roles in other campus plays.

It was while Dexter was attending the University of Iowa on a Rockefeller scholarship that one of the faculty members, Broadway playwright, Dr. Ellworth P. Conkle, sent him a note offering him $100 if he would go to New York and try out for the stage. Anthony accepted and hitch-hiked to the big city.

His first acting job on Broadway was in the Theatre Guild revival of "Ah, Wilderness." Then came a contract with Katharine Cornell and her husband Guthrie McClintic who cast him in "Three Sisters." Before the closing of the play, Anthony signed with the army for three years.

Two years after being mustered out of the service, Anthony Dexter got his big break. Katharine Cornell thought he would make an ideal "Valentino" and got in touch with Edward Small who was still considering applicants (75,000 since 1936) for the role of Valentino. Anthony was immediately accepted and for the following three years underwent a complete training for the part.

Everyone connected with his training was sworn to secrecy. His dance instruction he received from Frank Veloz, of the team Veloz and Yolanda, who taught him in the strictest privacy.

Anthony Dexter's resemblance to the late Rudolph Valentino was so marked that he had to avoid Ciro's, the Mocambo and other popular night spots where film folk congregate. Occasionally he visited the Hollywood Palladium, but was ordered never to Tango or Rumba.

Now that the shroud of secrecy is a thing of the past, Anthony Dexter is the first to admit that it really paid off. END

-DAVID STORM-

There is no royal road to anything. One thing at a time, and all things in succession. That which grows slowly, endures.

-J. G. Holland-

Patricia Medina and Anthony Dexter spent hours rehearsing the dance sequences for their newly released "Valentino" picture.

Why Not Try Show-Skating?

by LeROY DAVIS

Have you ever imagined yourself encircled by a brilliant spotlight, gliding effortlessly across the ice surrounded by a breathless audience? Have you ever thought you would like to join an ice show? If so, perhaps you've wondered what your chances of getting into such a show actually are.

Stanley D. Kahn, dance director for the Shipstads and Johnson "Ice Follies" has this to say about the matter:

"If you are over sixteen years of age, have a pleasing personality, a willingness to take direction and are not allergic to hard work, there may be an opportunity for you in the "Ice Follies."

The Shipstads and Johnson show first came into existence fifteen years ago. Today it is rated one of the finest of its kind in the business. It carries something like 165 members, including thirty-two chorus girls, sixteen chorus boys and twelve or fourteen spares. Due to the somewhat hazardous work of a show-skater, the spares are an essential part of the show. A sudden fall might cause a serious iceburn, wrenched back or torn ligament thereby causing a skater to temporarily drop out of a number.

The "Ice Follies" takes in every major city in the United States and operates steadily eleven months out of the year. Ten weeks a year are spent in San Francisco, California, where the show undergoes a complete change of routines, wardrobe and music. At this time all skaters are given a daily dance lesson.

On the road weekly skating lessons are held, plus one spacing rehearsal on opening day in each new city.

Newcomers in the Line usually receive a minimum of sixty dollars a week. All members get a months vacation a year.

When asked whether or not the study of dancing was helpful to an aspiring show-skater, Mr. Kahn had this to say:

"There is no question in my mind but that dance training does help a skater's style. Tap dancing is particulary helpful for its rhythmic qualities, while ballet and character aid in teaching style and showmanship which is so necessary in today's show-skaters."

Stanley Kahn made it clear, however, that any lack of previous dance training in no way jeopardizes one's chances of getting on the show.

(Continued on page 7)

Stanley D.Kahn, Mae Ross & Fran Claudet, of the "Ice Follies"

Mae Ross, featured Ice Follies Skater

the TANGO

by Neal Stanton

In an effort to break away from Europe's dominated round dances Americans in the early nineteen hundreds were introduced to such dance fads as the Turkeytrot, Cakewalk, and an offshoot of the Cuban Habanera , the Argentine Tango. Of these new dances, the Tango alone has retained its popularity.

If we go back far enough into history (1650) we find that the English Country Dance of the 17th century is a direct descendant of the Tango. In 1750 they were dancing the Contradanza. It wasn't until around 1825 that this dance was discovered in Cuba where it became known as the Danza Habanera, or Dance of Cuba. From Cuba, under the name of Habanera, the dance again made its way back to Spain.

During the Spanish-American War a new version of the Habanera appeared on the dance scene. Known as the Habanera del Cafe, this variation was to become a direct forerunner of today's modern Tango.

The Tango's beginning actually superseded the Milonga (originally an ancient Spanish song type which later became a dance form), as Argentina's native dance.

However, today's Tango is a far cry from its predecessor, the Argentine Tango which had its inception in the back streets of Buenos Aires.

Maria Torres and Anthony Dexter in a dance sequence from Columbia's "VALENTINO" picture.

Anthony Dexter and Patricia Medina

Preceding the introduction of the Tango to this country by Maurice and Florence Walton around 1914, were rumors of the dance's offensive suggestiveness. Society proceeded to frown on it and some city fathers even went so far as to pass a law forbidding anyone to dance it. It wasn't long, however before the public at large began to relent, for they found the dance extremely graceful and utterly lacking in vulgarity. When Vernon and Irene Castle began to sponsor the Tango, dance teachers all over the country were besieged with persons wanting to learn the dance.

Today's Tango, with its simplified ballroom steps, its change over from the pulsating Habanera rhythms to that of the more subdued Milonga tempos, makes it one of our most delightful Latin-American dances. END

$1000 Grant...

In commemoration of the tenth anniversary of the death of Salvatore Capezio, founder of the theatrical shoe firm bearing his name, the board of directors of Capezio have granted $1000 to be divided equally between the following non-profit dance organizations: NEW YORK CITY BALLET, NEW YORK CITY DANCE THEATRE, CHOREOGRAPHER'S WORK SHOP and THE BALLET THEATRE FOUNDATION: The money will be used to further any dance projects decided upon by the aforementioned groups.

The Capezio firm has in the past made numerous contributions to various dance foundations.

DANCE TEACHERS' ASSOCIATIONS

NOTICE:

This column is open to all Dance Teachers' Associations. Let us know what your own organization is doing, or planning to do.

Please address mail for this column to DANCE TEACHERS' ASSOCIATIONS, Dancing Star,376 Almaden Ave., San Jose, 10, California.

***

DANCE MASTERS OF CALIFORNIA

San Francisco, Calif.
March 4, 1951.

A One Day Normal session was held at the Bellevue Hotel. Despite the rain, there was an excellent turnout of teachers.

Dorothy Lee Tifal, Virginia Saar and Mattie J. Inzerello from the Associated Dancing Teachers of Southern California were participating guests of the D.M.C.

A faculty consisting of Archie Prince, Guillermo del Oro, William D' Albrew, Olga Ziceva, Pat Mason, Stanley Kahn and Davitt Kasdan taught some of their finest dance material.

***

(continued from page 5)

"Skating, like dancing,can be learned," Mr. Kahn said, "but the desire, the ambition to get ahead and to turn in consistently good performances, is decidedly one's own."

Although it is generally easier for a dancer to learn to show-skate, it does not necessarily mean that he will turn out to be the best skater. As an example of this Stanley Kahn pointed out Miss Betty Schalow, who, until Mr. Kahn instructed her, had never had a dance lesson.

For those with an "Ice Follies" future in mind, the Shipstads and Johnson show offers a performer every opportunity to get ahead. Although a person starts in the chorus it does not mean that he must remain there indefinitely, unless he so chooses.

Betty Schalow is a case in point of a girl who rose from the chorus to become an outstanding performer in less than two seasons on the road. Fran Claudet, skating director of the "Follies" first observed Betty's exceptional skating style and subsequently gave her an opportunity to do a solo. She made good. Oddly enough Betty does no spins in her act; rather it is her long, graceful glides, beautiful spirals and exceptional leaps that have helped make her the outstanding performer she is. (cont'd on page 8)

The Shipstads and Johnson "Ice Folliettes" being put through their paces by Stanley D. Kahn, the show's dance instructor.

(continued from page 7)

For those whose tastes run toward the directing end there is always the possibility of qualifying as Line Captain or Skating Coach whenever an opening presents itself.

Billy Stine is a boy who made good as a Stage Manager. Originally a chorus boy, Billy's keen interest in Stage Management put him in line for Bruce Mapes' job when the latter retired.

Then too, there is always a chance that some Picture Scout will see possiblities in you as was the case of Michael (Mike) Kirby. Mike was spotted and signed by an MGM Scout for the movies. He also appeared as Sonja Henie's skating partner in her ice show as well as in pictures.

Nor is show-skating the only future a performer has to look forward to. Many of the "Ice Follie's" skaters marry within the show and skate happily ever after. However, for some reason or other, more principals marry outside the show than do members of the chorus.

Although most of the show's performers are recruited from'cold states' where ice skating is predominantly a winter sport, it is the individual and not the locale from which he hails that determines his chances for acceptance into the Follies.

Despite the fact that a good number of skaters remain with the show season after season there is an annual turnover of around fifteen percent, which means that ample opportunities await those who want to get into the "Ice Follies."

When asked what advice he had to offer those who aspire toa show skater's career, Mr. Kahn had this to say:

"Help prepare yourself by taking up some form of dance training. And when the time comes that you feel you really have something to offer the public at large, write a letter giving the following information:

Height, weight, age, coloring and skating tests passed, if any. (These are the standard tests recognized by the U.S.Figure Skating Association.) Include any action photo of you in a short skating costume. Specify types of dance training or professional experience, if any. Address your letter to the Shipstads and Johnson "Ice Follies," Winterland, San Francisco, California, or to me, Stanley D. Kahn, care Mason-Kahn Studio, San Francisco."

* * * * * * * * * * * * * * * *

The Tango is Easy to Learn

Ballroom Tango is easy to learn and fun to dance. Below is a simple progressive Tango step. Allow two counts for each SLOW step, and one count for each QUICK step.

BASIC TANGO STEP

Left step forward, SLOW.
Right step forward, SLOW.
Left step forward, QUICK.
Right step to right side, QUICK.
Draw left to right, SLOW (no weight)

You are ready to begin another Basic step, starting with the left foot as before.

* * * * * * * * * * * * * * *

DANCE ART CO.
OPENS NEW SHOP

San Francisco, Calif.
March, 1951.

Lew Serbin, known for over twenty years to dance teachers and performers alike, recently opened one of California's most distinctive theatrical shops at 171 O'Farrell Street. The new shop is ultra modern in design, with rich tones of reds and greys throughout.

As a direct outcome of Mr. Serbin's world travels, colorful fabrics and trinkets from exotic locales fill the shop's shelves and display cases.

Whether you wish to shop, or merely browse, Lew Serbin bids you welcome whenever you're in the City by the Golden Gate.

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117	YANKEE DOODLE DANDY	BUCK TAP
	PATRIOTIC TAP MEDLEY	BUCK TAP
118	PRETTY BABY	JUNIOR BUCK
	LULLABY OF BROADWAY	RHYTHM TAP
119	CAISSONS GO ROLLIN ALONG	MARCH TAP
	NOTRE DAME MARCH	MARCH TAB
30066	STARS AND STRIPES FOREVER	MARCH TAP
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30099	SWANEE RIVER	TOP HAT AND CANE TAP
	DON'T KNOW WHY	ADVANCED SOFT SHOE
60022	CAROLINA IN THE MORNING	SOFT SHOE
	HOT TIME IN THE OLE TOWN	ECCENTRIC
60044	ME AND MY SHADOW	SOFT SHOE
	LIGHT OF SILVERY MOON	SOFT SHOE
70022	SIDEWALKS OF NEW YORK	WALTZ CLOG
	TEA FOR TWO	SOFT SHOE
80044	DAUGHTER OF ROSIE O' GRADY	ADV. WALTZ
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IT'S A FACT . . .

During Queen Elizabeth's reign the Cushion Dance often concluded a wake or general meeting. It was performed with grave solemnity by all the company, lords and ladies and grooms and kitchenmaids. The following discription is from Playford's 'Dancing Master' (1698)

It is called a 'pretty little provocating dance.' The dance is begun by a single person, man or woman, who, taking a cushion in hand, dances about the room, and at the end of a short time stops and sings: 'This dance will no further go,' to which the musician answers: 'I pray you good sir, why say so?' 'Because Joan Sanderson will not come to,' 'She must come to whether she will or no,' returns the musician, and then the dancer lays the cushion before a woman; she kneels and kisses her, singing 'Welcome Joan Sanderson.' Then she rises takes up the cushion, and both dance and sing 'Prinkum, prankum is a fine dance.' Afterwards, the woman takes the cushion and does as the man did. The kissing episode is usual in most dances of the time, and probably helped make them so popular; in fact, a kiss was the established fee of a lady's partner. So King Henry VIII. says: 'Sweetheart, I were unmannerly to take you out and not to kiss you.'

-0-

In theaters, the uppermost gallery, where the cheapest seats are located, is called the peanut gallery. This term is a carry over from the Gay Nineties when the customers used to eat peanuts and throw the shells onto the stage.

-0-

In the good old vaudeville days a headline act usually played next to closing. This was considered the top spot. The last act on the bill is not the best inasmuch as many persons become restless and begin to leave before the final act is finished.

-0-

The Hootchy-Kootchy dance originated in Philadelphia at the Centennial Fair of 1876.

-0-

Because the White Man exploited the Hula for his own tastes, the early missionaries were aghast at what they saw. For years, where - ever possible, they forbade the dancing of the Hula. And for ten years it could not be danced within a radius of ten miles of Honolulu. There was even a period when the Hula was forbidden throughout the Hawaiian Islands. However, like most unjust man-made laws, it bepractically impossible to enforce it.

-0-

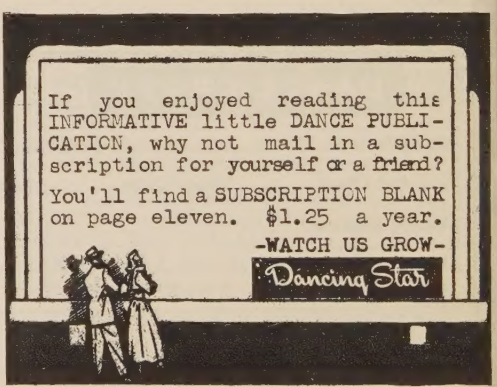
NOTICE TO DANCE TEACHERS!

To introduce our new Classified Advertising Column: INDEX OF DANCE SCHOOLS we are offering a ONE MONTH FREE LISTING in this column with each new subscription to the DANCING STAR.

(SEE PAGE (11)

EVERYONE WANTS IN THE ACT
*BALLET...*THAT IS

Arthur Mahoney of the "School of Ballet Repertory" (N.Y.), has been instructing Lily Pons in ballet this past winter. "Who Knows?" remarked Miss Pons, "Maybe one of my jumps will get a composer (to write) an opera where I can hit high F while doing a pirouette."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You'll find a SUBSCRIPTION BLANK on page eleven. $1.25 a year.
-WATCH US GROW-
Dancing Star

Index Of Dance Schools

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###

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###

The rate for a (3) line listing in this column is $15.00 yearly (12) issues.

laugh lines

A chorus man out of a job was given a small part in a play. He merely had to walk on, seat himself and say, "Well, here I am." At rehearsal he failed to satisfy the director.

"No!" bellowed the director, try it again. Now come on like a man."

"For goodness sakes," lisped the chorus man, "for $15 he wants me to do character parts."

-#-

First Chorus Girl: What's the matter with the leading lady?

Second Chorus Girl: She only got nine bouquets tonight.

First Chorus Girl: Good heavens, isn't that enough?

Second Chorus Girl: No, she paid for ten.

-#-

Tap Dancer, after monopolizing conversation: But enough about me let us talk about you. Tell me--what do you think of my specialty in the new musical?

-#-

Cannibal: Say, Chief, we just captured a dancer.

Chief: Good. Me like-um nice ham sandwich.

-#-

First Dancer: As a matter of fact I have received letters from ladies in almost every city in which I have played.

Second Dancer: Landladies, I presume.

-#-

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WHY NOT SEND A FRIEND A GIFT SUBSCRIPTION $1.25 YEARLY

Ballroom Patter

by David Storm

Vaughn Monroe (sometimes called old "Mellow Bellow") has one of America's highest paid dance bands. "Something has happened to the dancing public," he said. "We have lost a generation somewhere."

All the modern fans want to do is to stand around and watch him. (Note: Could be the manner in which his arrangements are dished out. (NOTE: Could it be the manner in which old 'Mellow Bellow's' arrangements are offered the dancing public? Certainly anyone who enjoys dancing can't get in the mood if he has to strain to hear the rhythm of the music, which in the main is produced by a discordant group of songstresses.)

-O-

Try to dance lightly, effortlessly, as though you were literally walking on air, with arms and shoulders held level.

-O-

Some dance authorities advise sliding the feet over the floor, others specify picking them up with each step. Perhaps a happy medium is best; that of lightly "skimming" the floor.

-O-

If you are tall, don't try to appear shorter by slinking or bending over. Stand proudly erect. Remember that size alone has noth - ing to do with making one a good dancer.

-O-

In the Foxtrot, the One-Step, or Walking Step, there are two beats of music to every step taken.

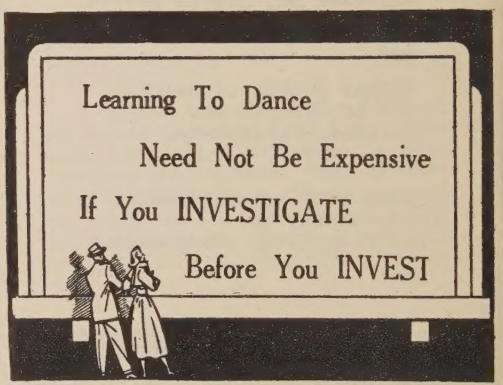
(Continued from page 2)

ANY NEWS?

We should like to ask those of you who feel you have pertinent news that might be of interest to the dance profession to send it to the Dancing Star. Perhaps you write. If so, you may have an article (it can be on any phase of dancing) suitable for publication. All we ask is that you type it, double spaced, and enclose a self-addressed, stamped envelope for its return, in the event that we are unable to use your manuscript.

"With children the effort to move gracefully produces a desire also to be graceful in manner, and this is one of the best influences of the dancing school."

(Written in the eighteen hundreds by Allen Dodworth)



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